

Notus In Judaea.

83.

Symphonie

This block contains the musical notation for the symphony section. It consists of five staves. The first staff is a treble clef with a C-clef, followed by four staves in a grand staff format (treble and bass clefs). The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

notus in judaea Deus in Israel magnum magnum nomen ejus notus in ju

This block contains the musical notation for the vocal section. It consists of five staves. The first staff is a treble clef with a C-clef, followed by four staves in a grand staff format. The lyrics are written below the first staff. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

daa Deus in Israel magnum magnum nomen

This block contains the musical notation for the vocal section. It consists of five staves. The first staff is a treble clef with a C-clef, followed by four staves in a grand staff format. The lyrics are written below the first staff. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Notus In Judea

Handwritten musical score for the hymn "Notus In Judea". The score is written on 18 staves, organized into two systems of nine staves each. The music is in a single melodic line with a basso continuo line. The lyrics are written in Latin and are repeated across the staves. The notation includes various musical symbols such as clefs, time signatures, and note values.

notus in judæa deus notus in juda-a deus in israel
notus in judæa deus in israel magnum nomen ejus in
e - - - - -
notus in judæa deus notus in judæa deus in israel
notus in judæa deus in judæa deus in israel magnum
notus in judæa deus notus in judæa deus in israel magnum
magnum nomen ejus in israel in israel magnum nomen ejus in israel
israel magnum nomen e - jus in israel magnum nomen ejus
magnum nomen magnum nomen ejus in israel magnum nomen ejus
magnum nomen ejus in israel in israel magnum nomen ejus in
nomen ejus magnum nomen e - jus in israel magnum nomen ejus in

de M^r de Lully

85.

magnum nomen ejus in israel in israel magnum nomen e- jus magnum magnum nomen e-
 magnum nomen ejus in israel in israel magnum nomen e- jus magnū magnū nomen e-
 magnum nomen ejus in israel in israel magnum nomen e- jus magnum magnum nomen e-
 israel in israel magnum nomen ejus magnum nomen ejus magnum magnum nomen e-
 israel in israel magnum nomen ejus magnum nomen ejus-magnū magnū nomen e-

jus
 jus
 jus Et factus est in pace locus ejus et habitatio eius in sion et factus est in
 jus
 jus
 jus
 jus
 jus
 jus

86

Notus In Judea

pace locus ejus et habitatio ejus in syon

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The lyrics 'pace locus ejus et habitatio ejus in syon' are written below the staves.

ibi Confregit poten- - - tias arcuum scutum gladium et bel

violons

This system contains the next four staves. The lyrics 'ibi Confregit poten- - - tias arcuum scutum gladium et bel' are written across the staves. The word 'violons' is written below the third staff. The musical notation includes various notes, rests, and dynamic markings.

ibi Confregit poten- - - tias arcuum scutum gladium et bel-

lum

This system contains the final four staves of the musical score. The lyrics 'ibi Confregit poten- - - tias arcuum scutum gladium et bel-' are written across the staves. The word 'lum' is written below the second staff. The musical notation includes various notes, rests, and dynamic markings.

De M^r de Lully

87

ibí Confregit poten - - - tias arcuum scutum gladium et bellum ibí con
lum ibí Confe - - git potentias arcuum scutum gladium et bellum ibí con
ibí confregit potentias arcuum scutum gladium et bellum ibí con
ibí confregit potentias arcuum scutum gladium et bellum ibí con
ibí Confregit poten - - - tias arcuum scutum gladium et bellum ibí con
fregit poten - - - tias arcuum scutum gladium et bellum ibí confregit con
fregit confregit potentias arcuum scutum gladium et bellum ibí confregit
fregit confregit potentias arcuum scutum gladium et bellum ibí confregit
fregit poten - - - tias arcuum scutum gladium et bellum ibí confregit po

Notus In Judea

Handwritten musical score for 'Notus In Judea'. The score is written on ten staves, with the first five staves containing vocal parts and the last five staves containing instrumental parts. The lyrics are written below the vocal staves. The music is in a key with one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro'.

legit poten- tias arcuum scutum gladium et bellum

ibi confregit potentias arcuum scutum gladium et bellum

ibi confregit potentias arcuum scutum gladium et bellum

ibi confregit potentias arcuum scutum gladium et bellum

ten- tias arcuum scutum gladium et bellum

violons

Handwritten musical score for 'illuminans tu mirabili ter a montibus aether- nis il-'. The score is written on five staves, with the first staff containing a vocal part and the remaining four staves containing instrumental parts. The lyrics are written below the vocal staff. The music is in a key with one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro'.

illuminans tu mirabili ter a montibus aether- nis il-

de M^r de Lully

89.

luminans tu mirabili ter a montibus aster- - - nis turbati sunt tur

This system contains the first five staves of the musical score. The notation includes a variety of note values, rests, and accidentals (sharps and flats). The lyrics are written below the first staff.

bati sunt omnes insipi- entes corde turbati sunt turbati sunt omnes insipi

This system contains the next five staves of the musical score. The notation continues with complex rhythmic patterns and melodic lines. The lyrics are written below the first staff.

entes corde turbati sunt turbati sunt omnes insipi entes corde

This system contains the final five staves of the musical score. The notation concludes with a double bar line and repeat signs. The lyrics are written below the first staff.

Motus In Judea

Symphonie

dormierunt somnum suum dormierunt dormierunt somnum

dormierunt somnum suum dormierunt dormi-erunt somnum

dormierunt somnum suum dormi-e-runt somnum

De M^r de Lully

91^o

suum
suum
suum et nihil inuenerunt omnes divitiarum in manibus suis

dormierunt somnum suum dormierunt somnum suum
dormierunt somnum suum dormierunt somnum suum
dormierunt somnum suum dormierunt somnum suum et nihil inuenerunt omnes

Motus In Judea

virī diuitiarum in manibus suis

lyphonie

ab increpatione tua Deus Deus Jacob

dormitauerunt qui ascende - - - runt e -

De M^r De Lully

95

ab increpati one tua Deus Deus jacob dormitauerunt qui ascen

quot ab increpatio ne tua Deus Deus jacob dormitauerunt qui ascen

de - - - runt equot ab increpatione tua Deus Deus jacob dormita

derunt ascenderunt equot

de - - - runt equot ab increpatione tua Deus Deus jacob dormita

De M^r. de Lully

95.

This is a handwritten musical score for a piece by M. de Lully, numbered 95. The score is written on 18 staves, organized into two systems of nine staves each. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The lyrics are written in Latin and are repeated across the vocal staves. The first system of staves contains the following lyrics:
lunc ira tua tu terribilis es tu terribilis es tu terribilis es et
hunc ira tua tu terribilis es tu terribilis es tu terribilis es et
hunc ira tua tu terribilis es tu terribilis es tu terribilis es et
hunc ira tua tu terribilis es tu terribilis es tu terribilis es et
hunc ira tua tu terribilis es tu terribilis es tu terribilis es et
The second system of staves contains the following lyrics:
quis resistet tibi ex tunc ira tua tu terribilis es tu ter
quis resistet tibi ex tunc ira tua tu terribilis es tu ter
quis resistet tibi ex tunc ira tua tu terribilis es tu terribilis
quis resistet tibi ex tunc ira tua tu terribilis es tu terribilis
quis resistet tibi ex tunc ira tua tu terribilis es tu terribilis
The musical notation includes various note values, rests, and bar lines, typical of 17th-century French lute music. The handwriting is in a cursive style, and the paper shows signs of age.

Motus In Judea

ribilis es et quis resistet tibi ex tunc ira tua

ribilis es et quis Resistet tibi ex tunc ira tu-a

es et quis resistet tibi ex tunc ira tua

es et quis resistet tibi ex tunc ira tu-a

es et quis resistet tibi ex tunc ira tu a

Symphonie

Continuation of the symphonic accompaniment, featuring complex rhythmic patterns and melodic lines across multiple staves.

De M.^r de Lully

97.

De Coelo auditum fecisti Judicium

De
de Coelo auditum fecisti judicium.

This system contains the first six staves of the musical score. The first two staves are vocal parts with lyrics. The following four staves are instrumental accompaniment. The music is written in a 17th-century style with a treble clef and a key signature of one sharp (F#).

terra tre - - - muiet et quicuit terra tre - - - muiet terra

terra tremuit // et quicuit terra tremuit terra

terra tremuit // Et quicuit terra tremuit terra

terra tremuit // Et quicuit terra tremuit terra

terra tre - - - muiet et quicuit terra tre - - -

This system contains the second six staves of the musical score. It continues the vocal and instrumental parts from the first system. The lyrics are repeated in a rhythmic pattern. The music features complex rhythmic figures and repeat signs (//).

Motus In Judea

Handwritten musical score for "Motus In Judea". The score is written on multiple staves, featuring a mix of treble and bass clefs. The lyrics are written below the staves, often with hyphens indicating long notes or rests. The text includes:

tremuit et quieuit de coelo auditum fecisti iudicium terra tremuit terra
tremuit et quieuit de terra tremuit
tremuit et quieuit de coelo auditum fecisti iudicium terra tremuit
tremuit et quieuit terra tremuit
- muiet et quieuit terra tre -
tre - - - muiet et quieuit terra tre - - - muiet terra tre -
terra tremuit et quieuit terra terra tremuit terra terra
terra tremuit et quieuit terra terra tremuit terra terra
terra tremuit et quieuit terra terra tremuit terra terra
- - - muiet et quieuit terra tre - - - muiet terra tre -

99

Handwritten musical score for a Latin text. The score is written on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The bottom staff begins with a bass clef. The lyrics are written in a cursive hand between the staves: "omnes manus terræ cum exurgeret in iudicium deus ut saluos". The music consists of various note values, including minims, crotchets, and quavers, with some rests. The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for a Latin text. The score is written on five staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef. The third, fourth, and fifth staves are in treble clef. The music is written in a historical style, featuring various note values and rests. The lyrics are written below the staves: "faceret omnes mansuetos terra." on the first staff, and "quoniam cogitatio hominis confitetur" on the second staff. The text is in a cursive script. The score is a single system, with the music continuing across the staves.

Motus In Judea

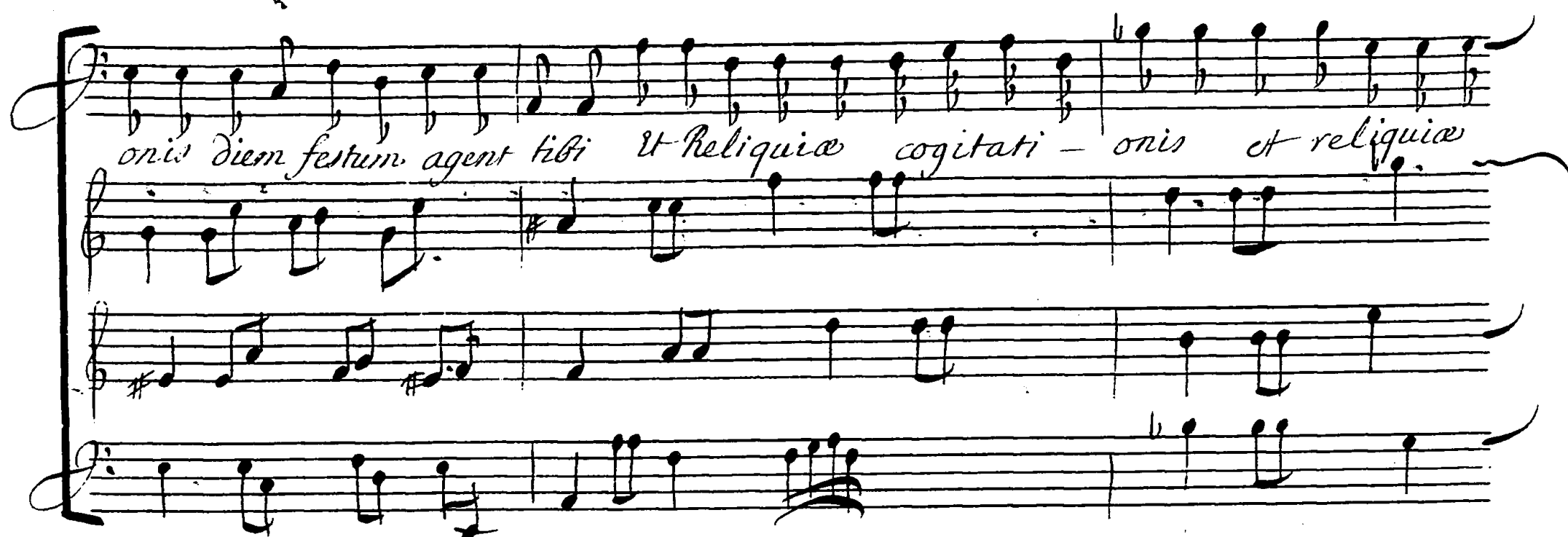
tebitor tibi quoniam cogitatio hominis confi- tebitor tibi



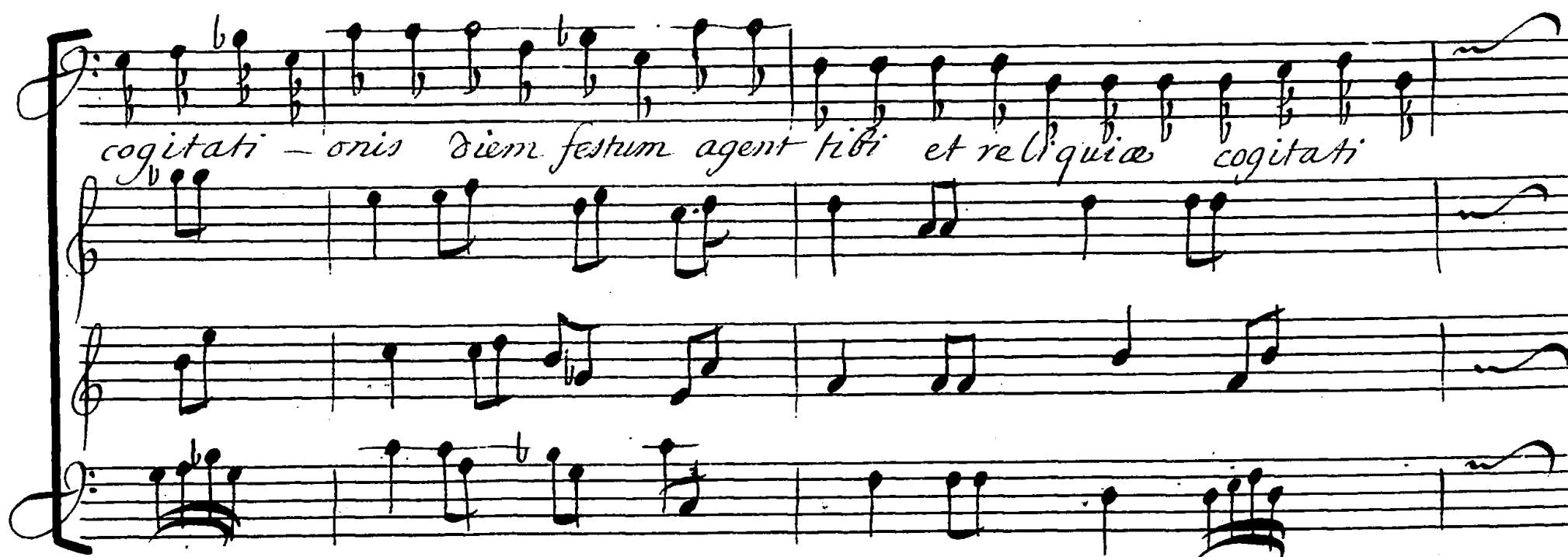
Et reliquiae cogitationis diem festum agent tibi et reliquiae cogitati



onis diem festum agent tibi et Reliquiae cogitati - onis et reliquiae



cogitati - onis diem festum agent tibi et reliquiae cogitati



De M. de Lully

101

onis et Reliquia cogitati - onis diem festum agent tibi diem festum agent



uouete uouete et Reddite Domino deo uestro omnes qui in Circu - tu
uouete et Reddite Domino deo uestro omnes qui in circuitu
tibi



ejus affertis munera uouete uouete et Reddite Domino deo uestro
ejus affertis munera uouete uouete et Reddite Domino deo uestro



omnes qui in circuitu ejus affertis munera uouete uouete et Reddite
omnes qui in circuitu ejus affertis munera uouete uouete et Reddite



Notus In Judea

domino deo uestro omnes qui in circuitu eius affertis munera vo
domino deo uestro omnes qui in circuitu eius affertis munera vo

uete uouete et reddite domino deo uestro omnes qui in circuitu
uete uouete et reddite domino deo uestro omnes qui in circuitu

terribili et ei qui affert spiritum
eius affertis munera terribili et ei qui affert spiritum
eius affertis munera terribili et ei qui affert spiritum principum ter
terribili et ei qui affert spiritum principum ter
terribili et ei qui affert spiritum principum ter

terribili et ei qui affert spiritum principum ter

De M^r de Lully

103.

principum terribili apud reges terræ terribili terribili apud Reges
principum terribili
ribili terribili
ribili terribili
ribili terribili apud reges terræ terribili terribili apud Reges

This system contains the first 16 measures of the piece. It features a vocal line with Latin lyrics and a lute accompaniment. The lyrics are: "principum terribili apud reges terræ terribili terribili apud Reges", "principum terribili", "ribili terribili", "ribili terribili", and "ribili terribili apud reges terræ terribili terribili apud Reges".

terræ terribili et ei qui aufert spiritum principum terribili et
terræ terribili et ei qui aufert spiritum principum terribili et
terræ terribili terribili et ei qui aufert spiritum principum ter
terræ, terribili // et ei qui aufert spiritum principum ter
terræ terribili terribili et ei qui aufert spiritum principum ter

This system contains the next 16 measures (measures 17-32). The lyrics continue: "terræ terribili et ei qui aufert spiritum principum terribili et", "terræ terribili et ei qui aufert spiritum principum terribili et", "terræ terribili terribili et ei qui aufert spiritum principum ter", "terræ, terribili // et ei qui aufert spiritum principum ter", and "terræ terribili terribili et ei qui aufert spiritum principum ter".

Notus In Judea

Handwritten musical score for 'Notus In Judea'. The score is written on ten staves, with the first four staves containing vocal parts and the remaining six staves containing instrumental parts. The lyrics are written below the vocal staves.

ei qui aufert spiritum principum qui aufert spiritum principum terribili ter
ribili terribili et ei qui aufert spiritum principum terribili ter
ribili terribili et ei qui aufert spiritum principum terribili ter
ribili terribili et ei qui aufert spiritum principum terribili ter

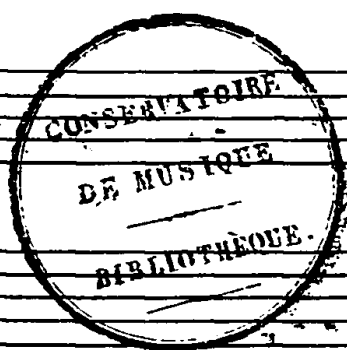
ribili apud Reges terrae terribili terribili apud Reges terrae ter
ribili
ribili
ribili
ribili apud Reges terrae terribili terribili apud Reges terrae ter

De M^r de Lully

105

ribili terribili apud Reges terra

ribili terribili apud Reges terra.



91/13-98

